

drawn from a centre 17 feet in front of him, and the portion behind him is a flatter curve, its chord being 140 and versed sine about 35 feet. Wren had made some trial with results remarkably like these, for he says a preacher's voice will extend 90 feet forward, 70 to each side, and 30 backward; Inwood's figure giving these numbers 92, 70, and 35). Lay a tracing of this figure on the plan of the centre parts of St. Paul's, and by turning it round you will find positions for the speaker and reader without a single place out of sight of either; and simple as this provision may seem, you shall not find another Protestant church in which two such points can be found, and but three other buildings—St. Sophia, St. Peter's, and Florence cathedral.

I assume, then, that these two points are those on which Wren anticipated the permanent placing of the pulpit and eagle; and then the rest of this plan will show you how easily and conveniently the remaining furniture falls into place and dovetails together, with this as a basis. I do not say that it is exactly the arrangement Wren had in his eye, but that he meant this portion of the building, neither more nor less, to be the oratory, and these points the exact places of the reader and preacher.

I should not move the organ from its present place, but bring the whole congregation west of it. The table would stand, as common sense places the table for any man's guests, parallel to the length of the building, not across it, nor reared up against an end wall like an altar, but in the centre (see rubric, in which "the body of the church" is the first place named for it; and observe, too, the expression of standing on the north side, not end, of the table.) All the seats within the line of stalls, and all eastward thereof, I would keep on the level of the present pavement, the stalls and those behind them rising gradually to the top of the socle; and this level being attained from the nave and transepts by steps. The chief ornamentation should be concentrated on the chancel balustrade, and the candelabra at its corners; but I cannot admire the ciborium, however early authority there may be for it. It seems a clumsy struggle after an adventitious dignity that should not be required.

Now, for galleries (which I think quite essential to a really noble church, and which I suppose nobody but poor easy Mr. Bull would be persuaded to let his architects shirk), I would first fit up with seats the four semi-circular tribunes over the main entablature in the diagonal sides of the octagon, which, though naturally out of bearing distance, have half-domes over them admirably fitted for collecting and condensing sound from below. Only one, however, is readily accessible from the present staircase. Therefore remove the vestry to the unoccupied base of the north-west belfry, and the two other vestries to two screened-off compartments at the east ends of the aisles, and erect in the wells three stairs, for reaching the three other tribunes.

Next, I would add four similar galleries under these, and approached by the same stairs, ranging with the cornice or impost at the springing of the aisle arches, and carried each by a flat segmental half-dome, so as to require no pillars.

Yet three more galleries of masonry might next be added, ranging with these last, across the north, south, and west arches of the octagon, and perhaps the east also. I have three different modes of supporting them, that in the south of my plan being the simplest, a mere bridge or wide segmental vault springing from imposts that lie each on a bracket from the face of the first great pilaster, and three small pillars behind it, close to the broad face of the dome-pier. The method shown opposite, on the north, would be more elegant, but dependant on a metal tie. Two brackets from each of the piers and seven small pillars would form eleven angles of a sexdecagon. On these would lie a flat entablature forming ten sixteenths of a circle, from which would spring a partial dome, of a segmental profile, having its base restrained by a chain tie passing through

the great piers. But the construction shown in the west arch would be the most perfect and independent—a groining on a semi-octagonal plan, springing from six points, two brackets in front and four pillars behind, and having its push against the two bloddermost resisted by buttresses; and the triangular spaces left by the diagonal sides of the semi-octagon, covered by corresponding groins on other pillars. In any case, all the gallery pillars should range in height with those bearing the organ, and be of granite or marble, with undiminished cylindric shafts; and as for capitals, if the architect cannot design a dozen, all better than any in Rome or Athens, I will engage in ten days to find Englishmen that can.

You will next ask what I would do with the present choir fittings. If they are very much admired, leave them as curiosities; but in any case, whether left or disposed of, I regard it as a main feature of this scheme to make an east entrance, and convert the present choir into a vestibule or avenue like the other three arms. To this end, cut the three lower windows of the apse down to the ground, and their entrances will afford room for steps up from the street. Build a wall with two pilasters and three doors across the diameter, as high as to the inner entablature. Vault the lower story of the apse thus walled off, and you will have a peculiar but very grand porch, opening to the street with arches 50 feet high,—deep solemn cavernous mouths; while the upper story forms a tribune open to the interior, corresponding to that at the west end (but of far better acoustic properties), either of them fit to receive an orchestra or a great organ for use in the children's anniversary and other extraordinary services.\*

Thus, then, the temple without an altar, like the city without a temple, would be four-square, with three portals opening to every quarter. But you will say, if the north and south approaches be, as I have said, the largest compatible with due subordination, the east and west (especially the latter) must be preposterous. This we cannot help, nor Wren either. This is what we may well believe to have caused him tears, to find that his work was obliged, to suit its temporary ends of a show, to be made—not indeed imperfect but (what is as bad) *pluperfect*, for its permanent ones. What the mob call a "noble profusion," he knew was a very base one. Superfluity and waste are but a wretched and pitiful substitute for splendour. Nothing after all would so much ennoble the building as pulling down from both ends till we had no more left than we could use. But compare the superfluity and idle show, when used as above, with that which subsists at present. These east and west avenues would after all (though one is longer than the occupied area) be neither of them so spacious, nor both together more bulky in entire contents. The oratory would after all be nearly equal in capacity, and half equal in area, to all its vestibules and adjuncts together. Compare this with the proportion (about a *twelfth* in area, and a *twentieth* in capacity) which it fills at present, in the extremity of one of the limbs of the great show body. By the proposed plan it would at least occupy the body itself, the only part where there is unobstructed room for it, and would be unmistakably the heart and chief, however overgrown the accessories; and as they would all be passages to it (except the two western chapels) the building would not be altogether a sham. Only show that it is not so,—show that you can use a cathedral, that you know what to do with one, and it shall soon be decorated. Occupy it, claim it all as God's house, or at least as much of it as you can occupy, beginning from the centre, and you will soon find it treated as such. This is the "key note to its decoration." The only way to get it rightly decorated is to make use of it.

If you do not deem this too long for your columns, I will, in much less space, explain what has occurred to me respecting the decoration and ornamentation on this basis.

E. L. G.

\* The alterations to the Royal Exchange, which have naturally enough annoyed Mr. Tite and every sensible looker-on, would be nothing to this.—PARRY, DEV.

## A SCENE IN ST. PAUL'S.

NO SKETCHING ALLOWED.

READING what has lately been said about St. Paul's, has brought to my mind a scene that occurred some months ago. I copy it verbatim from my diary, as follows:—

"Feb. 25, 1852.—This day being the anniversary of the death of Sir Christopher Wren, went in morning to service at St. Paul's (vide the *Standard* of last year). It being also Ash-Wednesday, the full service and communion was read without the organ accompaniment. Sermon from Hosea 10, 12.

After service over walked into the body of the building; very few people there, the cold being severe. Observed that where the openings for clerestory windows meet the dome-vaulting of the nave their intersection forms a peculiar sort of flattened S curve. Took out book and drew this curve, so as to recollect and consider it when at leisure. Note.—It may be but an optical illusion. Hereupon a verger, in long purple robe, stepped up and commenced the following colloquy:—

Verger.—'Perhaps you are not aware of it, but we have orders to prevent any drawing here.'

C. P. S.—'Orders to do what?'

Verger.—'Orders to prevent any drawing being done here.'

C. P. S.—'Why you don't mean to tell me that I'm not to sketch a line or two in a book.'

Verger.—'Yes; we are to prevent any sketching or drawing to be done here.'

C. P. S.—'Then I suppose it's not allowed even to take down the sermon? If so, you should put up a notice to that effect, for I've got down some of this morning's sermon already, and here it is! (showing him a page of shorthand).'

Verger.—'No; we've nothing to do with the sermons; but we have strict orders to prevent any drawing being done.'

C. P. S.—'What authority have you for preventing it?'

Verger.—'It's the order of the Dean and Chapter.'

C. P. S.—'As to its being the order of the Dean and Chapter, I don't believe the Dean and Chapter have authority to issue any order of the kind. If I cause any crowd or annoyance, or inconvenience, you may certainly then interfere; but as I don't do so, I say that you've no power to prevent me, and you had better tell the Dean and Chapter to read the Acts of Parliament referring to ecclesiastical matters, before they give such improper orders.'

Verger.—'I don't know anything about Parliament, and I mustn't talk to the Dean and Chapter as you may; but perhaps you had better see the Dean yourself.'

C. P. S.—'Well, I can't go this morning, but perhaps I may see him some other day; but now understood me, I shall not cease from writing or sketching what I please, and as you have orders to prevent me, you had better at once take me up before the Lord Mayor: he lives at the end of the west street.'

Verger.—'No; I don't wish to do that.'

C. P. S.—'But it would be the best thing you could do. I shall continue what I am about, and if you've orders to prevent me, why don't you prevent me? You must either do that or neglect your orders.'

Hereupon the verger walked away and conferred with two other vergers. They all stared hard at me, but troubled me not again. I remained there about a quarter of an hour longer, and finished my sketch with difficulty, owing to the cold.

'Qui vixit annos ultra nonaginta non sibi sed bono publico.'

Spirit that was called away 129 years since to meet the Divine Architect! thou wast in thy lifetime thwarted by those in power. Have their prejudices descended to prevent the humblest of the admirers from taking note of this thy monument?

C. P. S.

**SCHOOLS OF DESIGN.**—According to the return that has just been printed, it appears that, in the metropolitan schools (five in number), there are sixteen professors, masters, and assistant masters. The highest salary is 300*l.* with a portion of fees; the lowest, 32*l.* with a portion of fees. The head master, who receives 300*l.* a year, is engaged twenty-two hours and a half per week; and the assistant master, with 32*l.* a year and fees, is engaged only five hours in the week. In the provincial schools there are forty-one masters, and the salaries vary from 25*l.* to 300*l.* Some of the country schools, we may here mention, want looking to. The local boards do not do their duty.